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MUSICAL GOSSIP.

We mentioned, or rather intended to mention, in our last, but types played us false and omitted what had been written and proved, that some ten million of francs had been assumed by Turkey's monarch, to a Parisian architect for rebuilding his magnificent opera-house recently destroyed by fire, at Constantinople. There was some doubt with us, in regard to such an enormous outlay for an opera-house by a sovereign who is represented to be in great financial straits, but we give the rumor as current news, however exaggerated it may turn out to be when proved by results.

The London *Musical World's* correspondent at Paris, who often raises the curtain and reveals music's hidden movements there, remarks under date of 17th ult.: "The reprise of Gluck's 'Alceste' at the Academie Imperiale de Musique, which took place on Friday last, is the talk of all Paris. The qualities of the old master are freely discussed in all musical circles; the merits of the work are canvassed with more than ordinary pertinacity; and the performance is criticised with unexpected lenity. The French in general, the Parisians in particular, entertain an unusual respect for mediocre talent. Acting upon this conviction, the managers here do not think themselves bound, in the production of great works, to provide for their interpretation, great artists. When great artists can be procured, I have no doubt that inferior artists would not be substituted. When 'Alceste' was revived at the Grand Opera in 1861, Mme. Viardot was expressly engaged to play the part of the heroine, and that, dramatically speaking, no living singer could sustain the part with more force and grandeur, was demonstrated in the performance. The music, nevertheless, being written for a high soprano, rendered the transposition of several of the airs imperative, and these, however skillfully contrived by Hector Berlioz, who superintended the getting up of the opera, were found to lose much of their effect and character by the lowering process. Having decided on the production of 'Alceste'—led thereto by the enormous success achieved by Gluck's 'Orphe'e' at Le Lyrique, where it almost reached 200 representations, M. Emil Perrin, not having Mme. Viardot at hand or her equal, decided upon casting his favorite prima donna—Mme. Marie Battu—for 'Alceste,' although well aware that that charming young lady and brilliant songstress was entirely unsuited to the music or the dramatic exigencies of the character, in its grandeur, passion and sublimity of devotion. Who could blame him under the circumstances? I learn that he was blinded by her success in 'Mose,' in which, it cannot be denied that she sang the music of Anaide in first-rate style, and acted most becomingly. But Rossini's flowing and love melting strains are very different from the broad, sustained and simple melodies of the old German master and compared with Alceste, the heroine Anaide shines with but a pale light. Mme. Battu, indeed, has undeniably talent, but lacks loftiness of expression and declamatory power, while her pronunciation is ill fitted for the forcible and pointed delivery of the words Euripides put into Alceste's mouth, well and faithfully translated by Leon Halevy for 1861 performance. 'Alceste' was set by Gluck to Italian words and first performed in Vienna in 1767 on December 14th. Its first performance in Paris, occurred April 29th, 1776, and the opera remained a stock piece at the Grand Opera up to 1817. Of Gluck's five grand operas that was least liked because of its very bad libretto." (If a bad libretto were cause for dislike of an opera in Paris up to 1817, there certainly is now a change in musical or rather operatic taste, since those good old days of musical Adam and of Eve, for Mozart's "Magic Flute" ran at Le Lyrique like old Eclipse and Thomas' new opera called in

English "Midsummer Night's Dream" had liberal currency in another Parisian opera house, although both operas have the worst "books" that composer ever set music to. Thomas' opera mixes up Shakespeare, Queen Elizabeth and Falstaff in most ridiculous fashion, and yet his nicely adapted reminiscences from other composers, placate the Parisian critics, and that public to praise that now renowned composer.)

That correspondent proceeds, after quoting Rousseau against it as lacking varied passion, the whole opera turning upon terror and affliction, which in a grand opera must become monotonous, to remark that critical requirement there, was for "Armide," or "Les Deux Iphigenie," but H. Berlioz undoubtedly had good reasons for his choice and well superintended its production. His excision of Hercules, an interpolated rôle by Gossac in 1779, came naturally from so profound a venerator of genius and stringent an upholder of authors' right and properties, he judges.

Then proceeding to criticise the performance after such elaborate preface, he remarks, "Of its execution I have not much to say. The band and chorus were thoroughly satisfying." Of Mlle. Battu his prefatory remarks must suffice, and then, after naming the other principals in contrast with those in 1861, he concludes a verdict against the whole affair thus tersely: "The revival had a great success, judging from the bravos and recals, but to my thinking it will not go down with the public. Were Mlle. Titiens to sing the heroine's part, a different fate for Gluck's opera might readily be predicted at 'Le Academie Imperiale de Musique et de Danse."

He favors, by report, Cresci's debut in "Rigoletto," bearing good account both of his voice and talent as then exposed.

In a postscript he says, "Adelina Patti had a prodigious success, too, in 'Crispino e la Comare.' Full particulars next week."

The *World's* Berlin correspondent fills two pages and more, in notes about music there and in Vienna—the latter by quotation. He begins with noting a fact heretofore unnoticed, that Berlin theatrical managers availed of a clause in their contracts with their companies, which authorized said managers to discharge every one employed, high and low, in case of war, so adroitly, that salaries were cut down one-half to such as chose to remain. A very few, however, did not accept the maxim "Half a loaf is better than no bread," and left.

King William's reception in reopening the Royal House is there described as immense. So was that lucky warrior's reception there on August 20th, but the correspondent objects to invoking God on that occasion in a chorale after Dorn's introductory music, and insinuates that King William is not such by divine right, but crowned himself at Konigsberg, in which place he recently claimed such great sanction. He objects also to all "Te Deums" for victories, but concedes to Herr Taubert's cantata, or rather "Lieder Cantata," then performed, great success, and notwithstanding its *ad captandum* style, judges it worthy a musician, and creditable to him both as composer and by its execution as conductor. The new drop scene displayed that night, showing Brandenburg Gate with appropriate decoration around it, also pleased him.

Speaking of Niemann's debut there as "Tannhauser," he pronounces him a great acquisition in more ways than one, but intimates a clashing between him and Wachtel about favorite rôles. Of Mlle. Garthe, also from Hanover's Court Opera, he remarks, after witnessing her Fidelio, Margarethe and Leonore, that "Nature's agin her." Her school is good, and if she had a voice, would achieve high rank in opera. Chas. Adams, he remarks, had exceeding warm reception as Manrico.

He records a great run for Meyerbeer's operas and especial honor for Lucca in "L'Africaine," her voice being found to be uninjured by London fogs. He thinks she never sang more beautifully or acted more charmingly, and Mme. Wippern as Susanna in Figaro's marriage won his dictum of improvement thereby. Noting Orgeni's secession from Berlin's opera, he grudgingly admits improvement and his change from adverse to favorable opinion respecting her, lunging in, however, a most scathing criticism against her from Vienna's *Musik Blatter*. Even that evidently warped judgment, does, however, concede to her a pleasing voice, capable of every gradation and steady in tone, agreeable in the upper, but forced and veiled in the lower notes, pure intonation and dramatic instinct to enforce its effects in operatic performance.

That correspondent speaks of Roger's serial performances at Kroll's Theatre as entitling Herr Engel, its manager to very high praise for the energy and out and out "pluck" he displayed in conducting that establishment during a most trying crisis, he being the only private manager who did not place his artists upon a "war footing," as regards salaries. The public rewarded that magnanimity with marvelous support, and both he and Roger made hits, although the correspondent demurs strongly to Roger's piece-meal counterpane, olla podrida style of programme—third act of "Fra Diavolo," with second and third acts of "Lucia." He is expected in Berlin next season with new roles for that public, such as Halevy's "L'Eclair" and Auber's "La Sirene," and the correspondent trusts he will come, notwithstanding the obvious fact that his voice is not what it was once, as he still manages it with such exquisite skill and consummate good taste, as to delight all who attend his operatic essays, charming them as even a clay bust from Canova invariably does.

Wachtel attracted into the Frederick William Theatre by two performances in "Le Postillon de Longjumeau" and "La Dame Blanché," over eight hundred thalers, all of which tidy sum he gave to benefit wounded soldiers, and Roger gave two performances for like noble object.

The correspondent says Wachtel's son had good reception at Leipsic and "gives promise" (rather faint praise that!)—and chronicles the Italian opera as defunct, while Mlle. "Flies" became very popular in light opera and operetta in a minor theatre.

Leipsic's grand concerts at "Gewandhaus" commenced October 18th, a fortnight later than usual, because of cholera.

J. Auer has resigned his conductorship at Dusseldorf to assume a like position at Hamburg. Verdi has been decorated with the Cross of the order of Grand Officer of Guadalupe. Brandus and Defour have issued Meyerbeer's music to "Struensee," for pianoforte, vocal and orchestral performance, Fetis having arranged the latter to suit concertizers.

Albert's new opera, "Astorga," has run well at Stuttgart, having better interpretation, no doubt, than his symphony obtained when first presented at Brooklyn's Philharmonic concert.

Breslau will have eight grand Orchesterverein concerts this season, directed by Dr. Damrosch, who also directs at the Interim or Temporary Theatre, as he reserved that right when engaging at said theatre.

Mecklenburg-Schwerin's Grand Duke has decorated F. Hiller with a gold medal of the Order of Merit, for his "Die Nacht."

Leveque gained remarkable eclat in a soirée at Le Chateau de Lutina by his own performance of a new violin treatment of the "Carnival of Venice," both as composer and player.

Liverpool's new Prince of Wales Theatre rejoiced in mid October in witnessing grand Italian Opera from Mapleson's company. Titiens is recorded by the *World's* correspondent as making a perfect *furore* in the little song, "Non mi dir." Sinico as most excellent in *Donna Elvira*, and Wizziak pleased as Zerlina, with her pure soprano and undeniable taste. Fole's Commendatore is pronounced admirable, Mario's Ottavio adorable.

Titiens was crowned with a silver wreath by Chas. Stress, after his eulogistic presentation speech, because she laid the corner stone of that house.

Liverpool's 8th Philharmonic concert had a large and brilliant audience, filling every seat, as Sims Reeves reappeared there after severe indisposition. He is recorded to have sung with all his wonted refinement, power and artistic faith, so that in Blumenthal's "Lealine" he produced a *furore*, and to console Liverpool's dilettanti for disappointing them at the previous concert, he gave, in answer to a furious encore, "My Pretty Jane," as "he only can sing it;" but refused a like concession to popular feeling when encored in "Macgregor's Gathering," for the fine and intense expression imparted to it. Wilhelmj's violin playing excited transports in Paganini's Concerto. Jullien with 27 in orchestra, Bazain as violin soloist, Linas and Martorelli, Levy's wonderful cornet band waked up that city, with performances at the old Prince of Wales Theatre, and St. George's Hall was crowded full to hear Louisa Pyne, Edith Wynne, Mme. Dolby, and other celebrated vocalists in a concert performance, with Sington's violin to help them make an excitement in grand opera time of year.

Lord Brougham has built a concert room for Cannes, France, where Ullman's troupe will appear to combat the Italian Opera attraction. Goldberg now rules music there.

Miss Linda Scates, daughter of a Dublin oboist, astonished London, where she was totally unknown by winning the first prize for the new free scholarships at the Royal Academy of Music, which competition she entered into as pianist, pupil of Dr. P. Stewart, Dublin. That competition occurred October 18th, before Dr. Bennett, Goldschmidt, Lindsay, Stoper, Ferrari and Deichmann.

Alfred Mellon adds Ballad Concerts to his other attractions in Covent Garden, now that bad weather slackens the attendance upon his varied entertainments, though backed with C. Patti and Bottesini, and Sydenham Palace goes strong for the London Glee and Madrigal Union's show of skill in afternoon concerts.

The London *Musical World* commences reprinting Fetis' preface to "A Manual for Composers," which reeks with examples for that wayward tribe.

We have been favored by aerial telegraph with excellent notes upon current notabilities in music now before England's most critical public, which run counter to prevailing ideas respecting some, but we know that our correspondent is thoroughly well informed, impartial and reliable in judgment; so give his views with perfect confidence in their accuracy, to withdraw that haze of trans-Atlantic glory which has magnified them much beyond their real merits. He says, "The old Philharmonic of London has not the best orchestra in this world, as many pretend and others firmly believe, as they are occasionally coarse, and play much too *forte*. It has a wealth of tone in the stringed department quite surprising, and every point is taken up with true English vigor. Their accompaniments must be conceded to be very beautiful, especially in Schumann's concerto, when Jaell played the pianoforte part recently, that concerto being ad-

mirably written and replete with melody, and such combined excellence gave each and all parties to it lavish applause.

Bennett with his very extensive *baton* had very hearty reception then, his retirement from conductorship after long service, naturally evoking such expression of satisfaction. His monster concert did not occupy the entire day, but lasted from half past one to seven P. M. Forty-seven pieces without encores were given, all with pianoforte accompaniment, under nine conductors. Mme. Vilda made the special hit by "Casta Diva," as she introduced her marvelous crescendo and shake to fetch the vast audience surely. Sims Reeves' voice yet endures, and he still gives out those very telling effects and grand dramatic power, he was in old times wont to bring out so gloriously. In Balfe's "Lady Hildred," those points shone resplendent.

Broadwood's pianofortes are not remarkable for sonority and power, but for a lovely vocal, carrying tone which enchants and fascinates entirely.

Bennett's receipts from that monster concert were near £2,000, and he cleared £1,000, or so, after paying all expenses. St. James' Hall, where it was given, is not a bad hall for sound as some have declared, but really one of the best in the world, and the ventilation is so perfect that, when crowded, as on that occasion, and on a warm day, breathing in its atmosphere was not a difficult operation, even for the fifty-two artists who stood on its platform, in performance.

Ella's Musical Union Matinees were not ruined by Halle's secession, and Lubeck's performance of the finale to Mendelssohn's organ sonata, in F major was a fine specimen of pianoforte playing—the Erard piano having one of the finest basses ever heard. He also played Beethoven's sonata in E flat, op. 81, very charmingly, the staccato bass design in the second movement, being wonderfully effective as he gave it. Charles Halle does not play Beethoven's sonatas by heart, but his playing of Op. 109, 110, 111 was, notwithstanding that check to readiness of execution very perfect and charming. The pianissimo fugue commencing in A flat, in op. 110, was a finished specimen of pianism. He turns over the score leaves himself by the patent leaf turner, which is acted upon by the right foot—a very convenient piece of machinery. The whole audience rose at this "Recital" when the Princesses entered the hall, and that duty paid to Royalty, every one present recurred to his or her score of each sonata announced for performance—all having those guides to close and searching judgment of Halle's pianism. The analyses of those sonatas were distributed as programmes and occupied 34 pages. Davison, of the London *Times*—not Ella—wrote them.

The opera company at Mapleson's theatre does not surpass that at Covent Garden, yet is very excellent and its orchestra is superb. Titiens must be rated a sublime artist, and Trebelli as the most captivating contralto, both in appearance and vocalization that possibly can be conceived of. Santley has a glorious voice which rings out when asked for, a magnificent tenor G. He is an excellent musician and ready for any work confided to his interpretation.

Scenes, &c., from all fashionable operas are not sung in English fashionable churches, but good solid chorales, of which Bennett and others have recently published collections. Congregations join with great power, but there is no dragging, the tempi being taken lively and sentimental portamenti are strictly prohibited.

Mme. Goldschmidt's voice is not gone yet, but in Sullivan's concert, appeared in glorious condition. Her singing of "Sweet Bird" was a very great performance.

Sullivan's sinfonia is very clever, showing considerable originality in scoring, and his songs

are very excellent, "Orpheus with his Lute" especially so.

Gounod's "Mass" is not a success as sacred music, but his new operetta, "Le Colombe," made a hit at L'Opera Comique. Capoul, its tenor, does not eclipse Naudin, but is a very finished and charming singer.

The orchestra at Mellon's Promenade Concerts is not inferior to Costa's at the Royal Opera, and surpasses any in London in finish and taste.

The new violin virtuoso, called Wilhelmj, does not surpass, but almost equals, Joachim; his repose of manner and certainty in execution being absolutely amazing for so young a player. He is only 31, yet a master of the violin in bravura and the large grand style, in which Joachim confessedly overtops all present rivalry.

Chorley loudly exults over his correspondence from Baden-Baden, which declares that Lucca made almost a *fasco* in opera there, as Marguerite—"Faust"—because it confirms his opinion expressed against sneers about eccentricity and severity from one who ever chooses to think for himself. That correspondence says. "The audience there found, instead of Goethe's heroine, a fully impersonated *grisette*, eyes magnificent, voice worn out, and at times much out of tune, no conception of character, nothing beyond personal grace and coarse impulse. Vitali on the following night was overwhelmed with bouquets, plaudits and verses in Lucca's very presence." As if this were not sufficient to repel injurious comment upon his opinion, Chorley reminds the public of his remarks sent home—to London—from Berlin, respecting Mlle. Lucca, long prior to her being even dreamed of as fitted to replace the great Queens of Song there dominant in years past, or push Grisi from her throne, which remarks have been amply confirmed in every attempt to place her upon a pedestal which her statue is too low to reach, following up that heavy blow with, "A decided touch of that vulgarity which, under so many imaginable masks, is now soaking away the foundations of Music and the Drama, has been never more clearly discernable than in her two Zerlinas, 'Don Giovanni' and 'Fra Diavolo,' and yet more emphatically in her Cherubino—'Le Nozze de Figaro.' That vulgarity might—but was not—have been redeemed by musical or dramatic purpose, as her art, or rather artifice, is not stage art." His Milan correspondence confirms that we have already given from the *Musical World*, and he says Petrella's "Assedio di Leida" had no marked success.

The "Revue Moderne" a Paris, coolly asserts that Adelina Patti when she came there first, was only a great artist of fantasy but, year by year, she has formed a style at Paris!!!

That journal also discourses upon Fraschini the highly distinguished dramatic tenor, as if he were she! Verily conceit of knowledge can no farther go.

Il Trovatore asserts that Fabio Favello has composed a piece for sixteen bells, in A flat, and the music thus produced is most beautiful. Chorley sniffs a *cunard* in that grandly made assertion. He says Marie Battu is not equal to "Alceste," save in ability to execute that music as written, but has been thoroughly prepared for her great task in "Alceste's" role at L'Academie.

He deems Berlioz erred in excising Hercules from that performance as Gluck, sanctioned the interpolation, just as he did Berthoni's *bravura* to close first act of his "Orfeo," pardoning him for interpolating, while he in that opera borrowed largely from another composer.

Now that Exeter Hall is brushing up for Martin's Choral and Sacred Harmonic Society's operations, he calls loudly again, for better exits and entrances from that horrible saloon, called Exeter Hall.

The London *Orchestra* informs that a new organ for Christ Church—Newgate—planned many years ago by Dr. Gauntlett, to be the grandest in London, is now, at last, to be forthwith completed for use there.

Chorley does now and then praise enthusiastically as will be seen by his comments upon Alfred Mellon's orchestra at Covent Garden concerts, and Wilhelmj's violin playing, for he superlatively commends to musical honor that orchestra for their performance of Mendelssohn's Italian Symphony, declaring that it never had better presentment in respect to every meaning and delicacy, wrought out to point device. He pronounces Wilhelmj splendid in technicality of Paganini's concerto, but queries whether certain mordant *pizzicati* in parade passages were not omitted. His tone is sound, true, and beautiful, his tune unimpeachable, and his passages of double stopping proved him a violin soloist of the first order. No like violin appearance has been made since Joachim.

Praise from Sir Hubert Stanley, is praise indeed. He was disappointed in the effect of some Gounod ballet music, recently given in London, taken from "Nonne Sanglante," the waltz being out done in spontaneity and simplicity, by his after one in "Faust," which heightened regret for missing "The Bohemian Dance," that even Meyerbeer admired so much as to praise heartily. He ranks A. S. Sullivan next to Gounod, in symphonic writing, and thinks nothing but delicate health can prevent Origen's success, while he considers Berlioz's "Faust" symphony to contain some of his best and worst music. This latter opinion is generally concurred in.

M'le. or Mme. Parepa has been denied by English critics any high rank in opera, as lacking emotion, color and grand passion, with good command of the stage, but those who heard that gifted singer launch a denunciation at her second appearance in Steinway's Hall, place her *vis-à-vis* with Grisi even in "Norma."

The Popular Concerts at St. James' Hall, London, will, this season, consist of sixteen Monday evening and seven matinees on Saturday. Chappell manages shrewdly there.

Wilhelmj made an extraordinary sensation at Sydenham Palace, with a great crowd of amateurs, by his performance there of Paganini's concerto. He was hailed not merely with applause long and loud, but with shouts and hearty acclamations, as the very counterpart of that wizard of the violin so far as style and execution went, and critics declare him the only chance for such as did not hear or see Paganini, to realize those wonderful statements which all contemporaries made in reference to his amazing execution and unique style.

Aguilar recommenced his fashionable matines at his residence—Gloucester Crescent—London, with signal eclat, a crowd of dilettanti honoring his first show for this season, with their august presence.

Dublin exultingly reports crowded houses for each of the seventeen nights when Mapleson's traveling Italian Opera Company blessed that city with their fascinating performances, and so our whilom friend Luigi Arditi, who managed all things appertaining thereto, rejoiced greatly. If he could have sung "L'Esstaso," his exuberant joy would doubtless so have found vent.

Philadelphia journals are forced to confess to a very different and less honorable record for their city's three weeks season of Italian Opera, with Max Maretzki's company, although they endeavor, so far as in their pens may lie, to smooth over the Quaker City's stupidity or lack of substantial appreciation of admitted excellence, and slight reward given at his benefit for all the—as proved—serious risks he ran in providing a musical feast worth general acceptance. They praise Miss Kellogg for histrionic improve-

ment, dote upon Miss Hauck's performance in "L'Etoile du Nord" and "La Sonnambula," to a degree of loving praise, that proves her irresistible fascinations, expatiate upon unrivalled display of feminine toilettes, brilliantly illustrated by newly crimsoned walls for their Academy, for which change of color the directors are publicly thanked by said toilette fanciers, and generally, make the best of a very discreditable show of facts in reference to Philadelphia's love of musical art.

Mr. Grover's concert troupe has not, we learn, disbanded as had been reported, but Mr. Welhi, their solo pianist, recently made a flying circuit from Chicago through New York, *en route* to St. Louis, where the company give several concerts.

Carl Anschutz has, we learn, relinquished concert giving, as experience during his first three afforded very slight hope of financial success for their continuance.

The newly-formed "Cecilian Choir" are forced to give "Samson," their first oratorio show, in Brooklyn, as Maretzki was obliged to commence his Italian Opera season, for nearly analogous reasons—they could not get an organ, he could not get a theatre, in New York. They could not use the reconstructed organ in Steinway's Hall, or hope to use it till after New Year, and so cuddled into Plymouth Church, which has, available for their use, a large and brilliant organ. On November 20th [they purpose doing "Samson" there for delectation of combined New York and Brooklyn.

The Mendelssohn Choral Union, finding the vocal part of Beethoven's Ninth Symphony rather more than had been early bargained for, in hard work, have braced themselves hard up to such a mighty task, as producing in Mr. Thomas's Symphony concert, two hundred singers who can execute well that unvocal music, and stand critical examination of those pitfalls strewn about that score, with trifling exactions of long-sustained high B from soprani and F from second basses. Volunteers for such forlorn hopes are eagerly sought for. We do not learn who is to attempt that awful soprano solo part which has been accomplished but once since Beethoven wrote it. All friends of that daring soloist and those of the Society, will hope for their safe deliverance from the sore peril that doth grievously beset her and them, as the last attempt here, upon such performance by a choral society, brought the miscalled soprano and that society to bitter grief and sore discomfiture.

This Mendelssohn Society is afflicted by the ill-weaved ambition which some prominent men display, in dragging the society's name unauthorized, it would seem, into petty concerts under their direction. A few only attend them, so the public conclude that a dozen choristers really constitute all the available singing force that society can muster on call from their "director."

Boston's time honored choral association is kept up to full working standard by stern prohibition of this guerilla style of performance, and no one member can use the Handel and Haydn's Society's name for his own private enterprises.

That Society takes the oratorio field this autumn with Mendelssohn's "St. Paul" and will undoubtedly show four hundred well-trained choristers in the Music Hall on its first performance.

We hope to hear Mr. Bristow's new oratorio in that hall from that society's really grand choral force, ere this winter season passes away.

Boston's orchestral concerts will be resumed this season with an orchestra some fifty in number. Those entertainments have struggled against two serious obstacles. One is lack of certain needful instruments and the other is that bitter quarrel between ultra "classical" and "popular" music loving managers. One party insists upon entire programmes of classical or severely abnegant of melody selections, the

other would grace the cold severity of "classical" music with romantic, melodic, and tuneful selections from writers in the "free" school. Meantime Boston will give Maretzki's company a warm reception, and feast upon good opera while it can.

Mme. Camille Urso has been engaged to perform at the Chicago Philharmonic Society on the 10th inst.

Mme. Varian Hoffman, Signor Severini, and I. B. Pozanski are engaged to appear at New Bedford on the 27th inst., and subsequently at Hartford, New Haven, &c.

The Strakosch Concert Company have been disbanded, the enterprise having been unsuccessful.

Mr. Carl Wolfson, of Philadelphia, will commence his series of Beethoven Matinées, at Steinway's Rooms, on Friday next, Nov. 9, on which occasion he will perform three of the sonatas of Beethoven. On the following day he will repeat the Matinée in Brooklyn.

A new instrumental quartet party is being organized, of which Mr. I. B. Poznanski will be the first violin. His purely classical style, and thorough schooling, point him out as being admirably suited for the position. The quartet concerts will be given at the rooms of the Anschutz Conservatory in Ninth st.

The celebrated pianist, James M. Wehli, with Mme. Frederic, Hableman, Hermans and Formes, gave a series of brilliantly successful concerts at Chicago last week, and are now en route for New Orleans, intending to give concerts in the various large cities on their way. The press everywhere write enthusiastically of the wonderful playing of Wehli, who seems fairly to enchant all his audiences.

AMUSEMENTS.

SUNDAY CONCERTS—SUNDAY CONCERTS AT STEINWAY HALL.

Mr. L. F. HARRISON has the pleasure to announce that he has effected an association with Mr. H. L. BATEMAN, by which they will be enabled to introduce to the patrons of the Sunday Concerts, &c., all the members of the renowned combination known as the

BATEMAN TROUPE..

In addition to the Sunday Concerts there will be inaugurated, on Monday next, Nov. 12, the

FIRST POPULAR CONCERT,

to be repeated with change of programme, on Wednesday evening, Nov. 14, and to continue weekly on the same evenings during the entire season. At these entertainments all the best talent of the country will be produced, full particulars of which will be hereafter announced.

THE ELEVENTH SUNDAY CONCERT

will take place at

STEINWAY HALL,

On SUNDAY EVENING, Nov. 11, 1866.

On which occasion the following brilliant array of talent, comprising the celebrated

BATEMAN CONCERT TROUPE,

will assist in an excellent programme.

Madame PAREPA,

Signor BRIGNOLI,

Signor FERRANTI,

Signor FORTUNA,

Mr. S. B. MILLS,

Mr. CARL ROSA,

Mr. J. L. HATTON,

Mr. G. W. COLBY,

Mr. THEO. THOMAS.....Conductor

AND HIS

FULL ORCHESTRA.

Admission, with reserved seats, \$1; can be obtained at Steinway Hall, Beer & Schirmer's, 701 Broadway; and at the General Ticket Office, 112 and 114 Broadway. Tickets can also be obtained at the Hall on the evening of the concert.